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HARVARD LIBRARY NOTES

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AUGUST No. 21 1928

ROBERT PIERPONT BLAKE, Professor of History, was appointed Director of the University Library on April ninth.

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MR. T. J. COOLIDGE, as Chairman of the Committee of the Board of Overseers to visit the Library, entertained the members of the Committee at dinner, at the Club of Odd Volumes in Boston, on May 3d. His guests were Messrs. Parker, Clements, Bemis, Taylor, Harper, Hart, Wilmerding, Kittredge, Blake, Lane, and Winship.

* * *

MR. LANE resigned as Librarian on September 1st. He entered the service of the Library on the day after his graduation in 1881, and, with one brief interval, has continued to serve it ever since. He has asked for a desk near the college archives, which have long been his particular care, so that there will be no interruption in the benefits of his presence during the coming years.

When he joined the staff, he was assigned to the Ordering department, but eight months later was transferred to the Cataloguing department, where his special talents led to his prompt promotion to the post of Superintendent of the department, in 1882. He soon added to his duties the editing of the University Catalogue, introducing in 1883 the first alphabetical list of students. An interest in library administration led him to become a contributor to the

columns of 'The Library Journal,' and this in turn resulted in his being asked to deliver a series of lectures at the recently established School of Library Economy in Columbia University. In 1887, he was appointed Assistant Librarian, continuing his direct oversight of the cataloguing.

In April, 1893, Mr. Lane became Librarian of the Boston Athenaeum, where he remained until the spring of 1898, when he succeeded Justin Winsor as Librarian of Harvard. The College Library then counted 365,000 volumes and an equal number of pamphlets, which were housed in the original Gore Hall and its appended stack building. The new librarian was very soon confronted by the necessity of devising makeshifts whereby to meet the steadily increasing use of books by students, and planning precautions against the constant menace of fire. He entered upon his duties at the beginning of a period of rapid expansion, for the Library as well as for the University as a whole. In his first year, the number of accessions swelled to over fifty per cent more than the annual average of the previous decade, and each succeeding year showed that this was to be a permanent and increasing rate of growth.

A detailed study of the needs of the Library was made by a Committee appointed by President Eliot in the spring of 1902. President Lowell spoke of the serious nature of the Library situation, in his inaugural address, and shortly afterward appointed a committee, with Mr. Charles A. Coolidge as its chairman, to prepare tentative plans. Nothing came of this, for the moment, although the work of these two committees absorbed a large share of the librarian's time and thought, and the resultant plans were in their essential points due to him.

In the end, it proved a fortunate procedure, for when the offer of a new building came, these carefully considered plans were ready to show what was needed. With the necessary revisions and some important improvements, they were used by Mrs. Rice's architect, Mr. Horace

Trumbauer, in planning the Harry Elkins Widener Memorial Library building. The completion of this building, through the provision of shelving for the lower stack floors made possible by an additional generous gift from Mrs. Rice, marks the close of Mr. Lane's term as librarian. It makes this building the abiding monument to his administration. He leaves it housing more than 1,379,000 books and pamphlets, with a yearly increment of over 50,000 volumes, as against the 10,000 which confronted him thirty years ago.

On Commencement Day, President Lowell summed up his services, in placing his name upon Harvard's honorary roll, as

'Librarian of Harvard for thirty years, to whom scholars are grateful for the accessibility of its vast collections.'

* * *

Mr. Lane's college record shows an interesting breadth of interests. In his sophomore year he received highest honors in Classics; at graduation he delivered an oration on 'The relation between Greek and modern life', and he received honorable mention in Natural History. He was one of the twenty-five members of his class elected to the Phi Beta Kappa.

Upon this foundation of the Classics he placed a command of the German, French, Italian and Spanish languages. Perhaps in no other vocation does a person have need and make daily use of a wider range of scholarship than in that of the library profession. Such preparation also enables a person to be a most useful member of the community. Giving his first thought to his library, Mr. Lane made valuable contributions in other lines. In the field of history his interest is shown by membership in the Massachusetts Historical Society, the Colonial Society of Massachusetts, the American Academy of Arts and Sciences, the Harvard Memorial Society, and as an honorary member of the Literary and Historical Society of

Quebec. To most of these he has contributed papers of historical and bibliographical interest.

Without doubt the most potent factor in the wise development of the library movement in the United States and Canada has been the American Library Association, founded in 1877. The librarian of the largest university library in the United States has of course been at all times an important member of the Association. Justin Winsor was its first president and was seven times re-elected. Mr. Lane was for fourteen years the secretary and treasurer and for some years the chairman of the American Library Association Publishing Board. He was elected president of the Association in 1898.

The 'A.L.A. Portrait Index' published in 1906 by the Government Printing Office at Washington, was edited by Mr. Lane with the collaboration of Miss Nina E. Browne. A volume of 1600 pages, indexing no less than 120,000 portraits, it is a noteworthy example of the co-operative spirit of the American Library Association.

As lecturer at the Library School of Columbia College from 1887 to 1891; as president of the Bibliographical Society of America and as a frequent contributor to library periodicals Mr. Lane has been a leader in his profession.

When the Graduate School of Business Administration organized a group of courses for students intending to enter the printing industries, in 1910, Mr. Lane offered, under the auspices of the department of the Fine Arts, a course on the History of the Printed Book. This has an especial significance at the present time because it anticipated by more than fifteen years, at Harvard, what has come to be within the past year or two a widely spreading recognition that books, in themselves, are as well worth studying as some of the other things that find a place in a university curriculum.

MR. LANE'S interests have all his life long been intimately connected with the college and its library. He became Corresponding Secretary of the Harvard Chapter of Phi Beta Kappa in 1889, and has ever since been actively associated with its administration. When the Harvard Union was opened, he became chairman of its Library Committee. He was a leading spirit in the organization of the Harvard Memorial Society and has continued to take a principal share in directing its affairs. When the Signet Alumni Association was organized, he became its Secretary-Treasurer, holding this responsible position for several years. As Librarian of the Dante Society, he compiled an annual list of publications of interest to its members, and directed the growth of the Dante Collection maintained by the Society as a part of the College Library. He has been a member of the Cambridge Historical Society since its organization, and is responsible for the deposit of the Society's collections in the Library.

* * *

THE first separate edition of 'The Lay of the Lone Fish-Ball' was issued in May, in broadside ballad form, by the John Barnard Associates, who dedicated it 'To William Coolidge Lane, '81, for thirty years Librarian of the Harvard College Library and its Authority on Harvard Lore.'

* * *

OVER forty members of the Library staff motored to Boxford on Saturday afternoon, July 21, where they were entertained at tea by Mr. and Mrs. Lane and their daughters. It was an unexpected visit for Mr. Lane, to whom Mr. Briggs, on behalf of the library force, presented a silver 'Paul Revere' pitcher and tray, inscribed 'William Coolidge Lane, Librarian of Harvard College, 1897–1928. A Gift from his Staff, July, 1928.'

Mr. Lane wrote in acknowledgement:

Boxford, July 22, 1928

'Dear Library Friends —

'I am not content just to have said something offhand 'yesterday to thank you for your visit and for your beauti- 'ful gift.

'Mrs. Lane and I would like to thank you more at length 'for the happiness your surprise party brought us and to 'express something of the pleasure we shall always have in 'the possession and use of what you have given us as an 'evidence and reminder of friendship and loyalty through 'many happy years.

'Very sincerely your friend

Wm. C. Lane.'

* * *

THE titles of the English novels of which Mr. Bond writes on a later page can be found in the catalogue of 'A Remarkable Collection of Books illustrating the History of the English Novel, Tales and Prose Romances, 1600–1850,' issued by the London firm of Ingpen and Stonehill. Of the 765 numbers in this catalogue, the Library secured, with the exception of 12 that had been sold before the cabled order reached London, all that were not already on its shelves. This important bookseller's catalogue may therefore be considered as an addition to the printed catalogues of the Harvard Library.

* * *

PROF. HAZELTON SPENCER of the University of Washington, like a great many other graduate students, has helped by suggestions to strengthen the Harvard Library. He came to Cambridge in 1919, remaining until 1924, and after that was a regular summer visitor until the appearance from the Harvard University Press a year ago of his volume on 'Shakespeare Improved. The Restoration Versions in Quarto and on the Stage.' His preface states that:

'The Library of Harvard University, already well pro-
'vided with the Restoration texts, purchased for my use
'several more, and thus completed the collection of alter-
'natives now available in Boston and Cambridge.'

Bibliographical completeness is almost as elusive as uniqueness, but the additions received from Mr. White's library make Professor Spencer's statement even truer than when he finished his work at Cambridge.

* * *

More than 26,143 separate publications were printed in England or in English before the year 1640, for this is the number of titles registered, from copies known to be now in existence, in 'A Short-Title Catalogue of Books printed in England, Scotland, and Ireland, and of English Books printed abroad, 1475–1640.' This important work was issued by the Bibliographical Society of London in 1926, and at once became the authoritative basis for all work with early English books, particularly English literature.

As soon as 'S.T.C.' appeared, a systematic effort was begun, to check the titles which are in the Harvard libraries. It will be a long time before all the divisions, even of the College Library, have been thoroughly ransacked, but all the likely places have now been searched. A count of the library's checked copy of 'S.T.C.' credits Harvard, on August 31, with 3,459 separate English publications printed before 1640. This is well over 13 per cent of the total output. It is a gratifying showing, made more satisfactory by the fact that, thanks in good measure to the gift of the William A. White Shakespeares, the average importance of the Harvard books is high. Only one subject has a better representation than literature. This is legal publications. The Law School library, when it bought the George Dunn collection of early English law books in 1913, became unquestionably the finest English law library anywhere.

A beginning has also been made toward supplementing

this record of Harvard's possessions by the titles of books entered in 'S.T.C.' which are in the various Boston libraries. The Boston Athenaeum and the Congregational Society libraries contain many scarce works; the Boston Medical Library has an important nucleus of early English publications, secured through the efforts of Dr. Edward C. Streeter; the Boston Public Library possesses the rich liturgical collection bequeathed by Josiah H. Benton, as well as precious editions in the Barton Shakespeare collection and the Prince Library. Each of these contributes in a noteworthy degree toward establishing a high record for the resources of this community.

* * *

A Letter which shows that the present-day eagerness of book collectors to secure early editions of works of English literature goes back well over a century, was found by Mrs. Bond in a volume of letters addressed to the Rev. John Mitford, which the Library secured after the dispersal of the famous collection formed by Sir William Augustus Fraser in 1901.

My dear Sir,—

The Portrait of Gray, which I shewed you, is an Engraving by Henshaw from a drawing by Mr. Mason.

I learn from Priestly that you were the purchaser of his Imperfect Copy of Lydgate's Troy; as I have an imperfect Copy I was happy it had fallen into such hands, as it will give me pleasure to supply you with any part of it, I have, if you want. As a Guide to you I inform you my Copy is perfect as far as Eeii. The books of the Merly Library are selling at prices beyond all expectation; and I now am quite convinced that all Books of early days, (and particularly English Poetry) will be placed upon a footing with pictures, and have no fixed value, as heretofore; but may sell for £1 or £50 according to their scarcity, and the whim of the Collectors. I wish you had been with me to-day in the Library of Mr. Bindly of the Stamp Office, it is rich in English Poetry beyond description. He is a Collector in that line of 75 years of age. I could not help smiling when upon asking him what he gave for a very fine Copy of England's Parnassus (which sold at the Roxburgh for £45) the old Man told me on looking at the first leaf "he believed half a guinea, but he was at the time so ashamed of his extravagance that he had scratched out the mark of it." When you are again in town I shall feel much pleasure in introducing you to him.

I am, dear Sir, Very truly yours,
W. Bolland

13 December 1813

Treasure Room

THE SHAKESPEARE QUARTOS

Mrs. William A. White and her children placed the capstone on Harvard's collection of English Literature, on June 14, by the gift of Mr. White's Shakespearean quartos. Comparable with the greatest gifts the Library has received in the past, this surpasses all others by the effective way in which it rounds out a subject, which is on the whole the most important single subject for a library used by English-speaking students.

The gift consists of 88 thin volumes, which barely fill one shelf in the Treasure Room. These were, however, all that Harvard lacked of the books left by him which Mr. White had grouped in his printed catalogue under the name of Shakespeare. There were 41 others which the donors did not include because Harvard already possessed them. These ought none the less to be reckoned in connection with the gift, as making up our Shakespeare collection. This consists of 16th and 17th century editions of Shakespeare's plays and poems, separately printed; of early editions of plays in which he has been thought to have had a hand, although they are not ordinarily included among his works; of plays upon which he drew directly for his own plots; of plays wrongly but contemporaneously attributed to him; and lastly of plays by other writers which were altered or adapted from Shakespeare's works.

Students of Shakespearean bibliography are more apt to think of the separately printed plays in another grouping. Of primary interest, although not always of greatest importance, are the ones which were actually printed while Shakespeare was alive. Of these, Harvard now rejoices in a 1599 Romeo and Juliet, a 1598 Loves Labors Lost, a 1599 First Henry IV, a Second Henry IV, Merchant of Venice, Midsummer Nights Dream, and Much Ado about Nothing each printed in the year 1600. Besides these recognized plays, there is 'The True Tragedie of Richard Duke of

York,' likewise 1600, a play which is now known as the Third Part of Henry VI. The play of Edward III, in which Shakespeare may have had a hand, is represented by editions of 1596 and 1599. One other, with which he doubtless had little or nothing to do, came out in 1605 as 'The London Prodigal, by William Shakespeare.' In the same class as this last, as having been printed contemporaneously with Shakespeare's name on the title page, are 'The Puritaine or Widdow of Watling-streete,' 1607; 'The Merrie Devil of Edmonton,' 1608; 'The Troublesome Raigne of John,' 1611 and 1622; 'Thomas Lord Cromwell,' 1613; 'Mucedorus,' 1619; 'Fair Em,' 1631; 'Arden of Feversham,' 1633; and 'The Birth of Merlin,' 1662. With these may be counted two of the source plays, 'The Taming of A Shrew,' 1607, and 'Henry the Fifth,' 1617.

The year 1619 is memorable for the appearance of the first 'collected' edition of Shakespeare. This was a volume which very possibly caused its sponsors some trouble, and which has ever since been a source of unending confusion. The reason for this is that four of the nine plays (two of which are wrongly ascribed to Shakespeare) have on their title pages the date of the earlier edition from which this one was reprinted, with nothing to indicate that it is a reprint. Of these, Harvard now has eight, lacking only the Merchant of Venice with the false date 1600 to reconstruct the complete volume which came out in 1619.

In all, 44 separate editions of the recognized plays came out before the publication of the first collected folio edition in 1623. Of these Harvard now has exactly half. Three others are to be seen at the Boston Public Library, where the Barton Shakespeare collection has heretofore served the needs of Harvard students. The generous readiness with which the officials of that library have at all times placed these, and their other, treasures at the service of enquirers from the University will always be remembered with deep gratitude.

The next dated landmark is 1709, when the first edited collection of the plays was published, making this a turning point in Shakespearean studies. During the interval from 1623 to 1709, there were 34 editions of the separate plays. Of these, Harvard had only one, a Henry the Fourth of 1700 which came as part of Mr. John Drew's gift in 1903. It now has, as a result of the White gift, all but four. Of the four, three are at the Boston Library, so that a single one, an undated edition of Julius Caesar which came out between 1684 and 1691, is all that is lacking to provide a perfect showing of accessible copies.

For many reasons, students of English literature are more actively interested in the plays by other authors which are founded upon Shakespeare's, than in the early editions which record the uninterrupted vogue of his works. Pretty nearly every playwriter of the last third of the seventeenth century tried his hand at improving Shakespeare, and in many cases undoubtedly succeeded in adapting the original text to please the audiences of the day. Among these, along with Dryden and Davenant, Shadwell, Tate, Cibber, Otway and Dennis, is found one Harvard name, that of John Crowne, who was a student in the New England Cambridge during the later years of the Protectorate, when his royalist father preferred to take his chances in the New World rather than return to an unfriendly London.

Mr. White had forty-three of these adaptations or alterations, of which the Library already possessed all but twelve, which have now been supplied as part of the gift.

This gift followed a few weeks after an announcement made by Mr. Henry C. Folger, that he is going to erect a building to house his Shakespearean collection, in Washington, and place it under the permanent care of the Library of Congress. Mr. Folger has been accumulating this collection for many years, and it is understood to contain more material relating to the dramatist and his writings

than exists in any other one place, with the possible exception of the British Museum. There are a score or more of copies of the First Folio, early quartos rivalling those of the British Museum, the Bodleian, and the Henry E. Huntington Library, very nearly all of the original manuscripts that formerly belonged to J. O. Halliwell-Phillipps, and much more of similar character. It is said to be his intention to create a foundation which will be for all time a center for the study and teaching of Shakespeare.

Friends of Harvard will naturally want to know how this plan of Mr. Folger will affect the work of students at Harvard, where the names of Child and Kittredge, of Wendell and Lowes, and of countless disciples of these leaders, have long made a part of the fabric of Shakespearean learning. The obvious answer is that the University will rejoice in the creation of another intellectual center, and that it will, on its own part, continue to do the work for which its faculty and its library are best fitted, which is the training of the students who come to Cambridge for guidance in research.

So far as this particular subject is concerned, the White gift will add immeasurably to the effectiveness of this training. Graduate students who are unused to the resources of a large institution will not be given the original edition of the Sonnets, of 1609, when they wish to verify a reference, nor will the 1599 Romeo and Juliet be available for underclassmen, when the pressure of required reading taxes the library's resources. But students old and young will have the opportunity to see these precious volumes, and maybe of handling them — after the present superfluity of interest in them has abated.

When William Augustus White graduated from college, 55 instructors offered 67 courses to 432 undergraduates. It was a meagre offering, even though certain of the Professors — J. R. Lowell, Louis Agassiz, Asa Gray, Jeffries Wyman, Benjamin Pierce, J. P. Cooke, Joseph Lovering,

W. W. Goodwin, Francis Bowen — supplemented their classroom instruction by 'lectures to undergraduates.' Out of this, however, White '63 managed to get one thing that is as desirable as anything that a college education ordinarily supplies. This is an abiding interest in something nowise connected with the daily mundane occupation. Mr. White became a merchant with Wall Street offices which handled affairs spanning the continent. But his mind, when not engrossed in business or occupied by his growing family, always turned most often to William Shakespeare.

'A History and Criticism of the Text of Shakespeare's Plays' was the subject chosen by White in the spring of 1863 for a Bowdoin Prize Senior Dissertation, which won him the first award of $40. Sixty-four years later, disobeying the doctor's orders, he slipped away from his wife's watchful oversight so that he might gather a handful of Shakespearean tracts, to while away the tedium of his sickroom.

That Bowdoin Prize Dissertation has many of the characteristics of such productions. Most of its ideas long ago passed into the limbo of scholarly commonplaces. It is nevertheless well worth reading, today. There can hardly be many, if any, better expositions of the precise state of Shakespearean scholarship at that moment, when it was entering upon a new stage, which was to last for the next half century. The essayist pointed out that the publication of a careful reprint — what was then called a facsimile — of the First Folio, and the appearance of Richard Grant White's edition of the plays, justified his speculations on what were to be the future developments in Shakespearean lore. Mr. White wrote:

'I cannot help thinking that there is one matter not en-
'tirely destitute of importance which has escaped investi-
'gation. Because history gifts us with no positive facts
'with regard to Shakespeare's character, people have gen-
'erally been content to remain in complete ignorance with

'regard to it, and, so far as I know, not one single attempt 'has been made to supply by conjecture and speculation 'that which investigation and research have utterly failed 'to furnish. Of Shakespeare as a man,— as drinking at 'the Boar's Head Tavern in company with Ben Jonson, as 'acting in his own plays at the Globe Theatre, as writing 'out his great inspirations, as a husband, and a father,— 'history has left us no record, and no Editor or Commenta- 'tor has ever undertaken to relieve our ignorance by any 'attempt at conjectural probability. And this unfortu- 'nate ignorance is a great drawback to a full appreciation 'and enjoyment of his works. For an author's works are 'but the mirror in which his life is reflected, and whoever 'writes a book, writes to a certain extent an autobiography. 'I wonder therefore that it has never occurred to any one 'to reverse the usual process by which an author's life is 'employed to illustrate and explain his works, and to make, 'in the case of Shakespeare, his works the source from 'which to deduce our knowledge of his life. I think the 'execution of this reverse operation will produce novel re- 'sults, and perhaps important discoveries. Underneath 'the text of Shakespeare's plays, the careful eye may trace 'a history in palimpsest of his life.

'I will now merely point out a few of the principal con- 'clusions which have forced themselves upon me from a 'hasty and partial application of this idea to Shakespeare's 'plays; and, bearing in mind the limited space allowed, and 'the consequent necessity of keeping close to the subject, I 'will mention only those characteristics of Shakespeare, 'thus deduced, which would actually affect the condition 'of his text. I doubt not however a more thorough knowl- 'edge of his works would produce much more extensive and 'satisfactory results.

'In the first place, in considering the phraseology and 'the style of Shakespeare, the manner in which he employs, 'and arranges, words, and the perfect connection of thought

'which is always manifest, even in his most intricate and 'profound speeches, (for he never stopped to think, long 'enough to lose the connection), any one who reads him ap- 'preciatively, and reflects on what he reads, cannot resist 'the conclusion that Shakespeare must have been a ready 'thinker and facile composer, and that the beauty and 'naturalness of his thoughts was fully equalled by his ease 'in expressing them. His later plays especially bear the 'marks of hasty composition. It seems as if, in such plays 'as Winter's Tale and Cymbeline, his pen did not have a 'moment's rest until his hand threw it down in fatigue. Of 'course in a race between the pen and such a mind as 'Shakespeare's, the former must have been found unequal 'to the contest, and its dilatoriness was spurred on, at the 'expense of the legibility of the manuscript. Macbeth, I 'think, was but a magnificent impromptu; and perhaps 'much of the obscurity of its text is to be attributed to 'illegibility of handwriting, instead of confusion of thought.

'Then too in an author who writes with great rapidity 'we would naturally expect to find trifling grammatical in- 'accuracies, passages in which the connection of thought, 'though apparent, is not sustained by the literal construc- 'tion, words employed in unusual and unauthorized senses, 'and little roughnesses in the finish of the play, easily cor- 'rected, which escaped notice in the glow of composition,— 'just such as Shakespeare is all the while exhibiting. It is 'but another proof of the greatness of Shakespeare's genius, 'that while his beauties are beyond the reach of improve- 'ment, or imitation, his faults are so easily perceived, and 'corrected.

'Much of the irregularity of Shakespeare's thought and 'expression arose, I am convinced, from the rapidity with 'which he composed his plays. We cannot suppose that 'he was ignorant of their faults, but his consciousness of 'his own strength made him disregard them. It is the sign 'of a mediocre intellect to be always touching up, and alter-

'ing, and polishing; from the forehead of true genius, its 'ideal springs, fully grown and clad.'

One of the things that he asked for was already well along on the ways. This was a new and comprehensive edition of his author, which would not set forth the editor's theories and opinions, but would enable the reader to learn what previous editors had thought, and why. This is precisely what was to be done by Horace Howard Furness, who had preceeded White at Harvard by nine years. The similarity of the ideas which took so strong a hold on these two Harvard undergraduates can hardly have been coincidence, and it points to a common source. It is not a difficult guess that this source, whence these and many other students drew inspiration, was the youthful Boylston Professor of Rhetoric, Francis J. Child.

On the other hand, another of the things that the graduating essayist pleaded for, was not to be his until half a century later, and then from the hand of one whom he had a large share in training. Mr. White wrote:

'There are three points of practical importance for the 'establishment of a satisfactory text, which have been neg-'lected in the Past, and which it should be the first care of 'the Future to attend to.

'In the first place, considering the importance of the old 'editions, in serving to establish an authentic text, it seems 'very reprehensible that they should be allowed to remain 'in their present condition, scattered all over England, and 'owned entirely by private individuals, and with no system 'by which the names and residences of their owners may 'be learned by the public. I think there ought to be, in 'some central place, such as the British Museum at Lon-'don, a Register kept in which every one of the copies of 'the old editions now in existence should be entered, and a 'number given to each, by which it should be known. An 'exact description should be given of the condition of each, 'and the name and residence of the owners should also be

'registered. Thus the bibliographer would be enabled at 'once to lay his hand on whatever one of the old copies he 'might desire; and, besides, the owners would find it to 'their advantage to have them thus registered, for their 'value would be increased according as their small number 'and great importance became apparent. And if this plan 'were carried into execution, it would not be useful only 'for ascertaining the exact number of copies of the old edi-'tions now in existence, but it would also greatly conduce to 'produce systematic investigation and thoroughness of re-'search among Shakespearean scholars.'

Mr. White throughout his life held true to the ideal which inspired this youthful expression. He came to be one of the principal owners of these scattered copies, but he never hesitated to let scholars know what he had, and he placed them at the service of investigators, often at great personal inconvenience. He bought them in order to use them, and he was always glad to have them used, by those who could appreciate and understand them. In this, so far as it was a matter of personal interest and sympathy with scholarship, Mr. White was unique. There is not another name in the long roll of English book collectors, of equal distinction for the importance of his possessions, which compares with his when it comes to intimate first-hand acquaintance with the contents of his books.

The register of copies of Shakespeare's plays, for which Mr. White asked in 1863, was issued in 1916 as 'A Census of Shakespeare's Plays in Quarto, 1594–1709, by Henrietta C. Bartlett and Alfred W. Pollard,' by the Elizabethan Club of Yale University. This volume records 886 copies of 82 different editions, giving not only the description of each copy, so far as ascertained, but the record of its previous owners. This makes it possible to learn when Mr. White secured his copies, and shows how steadily he maintained his interest in them.

His first purchase of an early Shakespeare seems to have

been the wrongly dated '1608' King Lear, in 1887. Two years later, at the sale of the Perkins library, he laid the foundation of his collection, securing eleven separate plays in seventeenth century quarto editions. He added one, the most important he ever owned, in 1890, and doubled the number of his quartos within the next two years. Three more came in 1895 and 1896, five each in 1897 and 1898. Naturally, after this, they came more slowly, although he secured three at the Mostyn sale in 1907, and one each in half of the remaining years before the War.

Mr. White left college convinced that

'There is no danger of the world's outgrowing Shake-'speare; on the contrary, it is all the while growing up to 'him, and, though receding from him in time, is drawing 'nearer in spirit. And so long as the world continues to 'progress, so long as civilization guides it, and religion 'guards it, Shakespeare will be more and more studied, ad-'mired, and appreciated.

He believed then that much of the unrecorded detail of the playwright's private life, and his intellectual life as well, could be recovered by an intensive study of the text of his plays. With the passing years, as the range of his reading widened and as he began to acquire more and more of the other books printed during the poet's lifetime, this opinion changed. He came to see that the amount of recorded information was much greater than anyone guessed in 1863, and that the place to seek it was in the writings of others, his contemporaries. Without wavering in his devotion to Shakespeare, Mr. White came to realize that the group of which Shakespeare was the most brilliant member, and the dozen years during which that group lived most actively, were even more significant than Shakespeare himself.

'The Decade,' which meant to him the years from 1590 to the death of Elizabeth, came to be Mr. White's dominating interest. He bought the books printed during these

years, as well as the writings of the men who contributed to its glory, whenever he could. When the original editions eluded him, he secured photographic copies of those portions which are omitted in the reprints, especially the preliminary pages wherein Mr. White found much of the information for which other investigators were hopelessly seeking amid documentary archives. Reading and rereading, he came to be more intimately acquainted with the men of his Decade than any one else of his time. It was such an intimacy as could only come from a lifetime of daily contact, and much of it was of the elusive character which could not have been transferred to a printed page.

It gave William A. White a very pleasant lifetime's recreation, and it made him one of America's great scholars.

ENGLISH NOVELS

Coincident with the gift of the White collection of Shakespeare quartos the Library was acquiring through the kindness of various friends an assembly of works of an entirely different nature, designed for entirely different purposes. John Selden in his 'Table Talk' spoke of using popular song and satire to see how the wind sits. 'As, take a straw and throw it up into the Air, you shall see by that which way the Wind is, which you shall not do by casting up a Stone.' He might well have had in mind two such groups of works as Harvard has recently received — about three hundred novels by authors for the most part forgotten, and the early editions of the plays and poems of our pre-eminent literary figure. Thus are simultaneously added to the Library books significant for the sake of comparison and books important for their own sake, in short, background in one field, foreground in another.

Chester Noyes Greenough, who for so many years has given of his energy and experience toward the building of adequate stores in several types of English literature, is

largely responsible for securing these interesting (and before long unobtainable) works of fiction. Those who know the extensive research he has made in the forms of fiction and contributory streams will rejoice, for his sake, in this body of books as they await both the casual reader and the investigator.

Here are novels sentimental, philosophical, satirical, picaresque, and historical. Here are stories of adventure, martial and matrimonial, of high life and provincial life. Here are tales of fashion and intrigue, terror and horror, manners and morality. And styles bare or florid, commonplace or noteworthy, are in this mass of fable. The earlier romancers often put forth their children as 'adventures.' 'The Adventures of Eovaii, Princess of Ijaveo. A Pre-Adamitical History. Written originally in the Language of Nature, (of late Years but little understood)' was printed in 1736. In 1841 we have 'Adventures in the Moon and other Worlds.' 'Histories' and 'memoirs' were considered proper vats for stuff that might or might not be historical, in the present day meaning of this term; letters and diaries were also favorite methods of approach. Historical fictions on Cromwell, Anne Boleyn, John of Gaunt, or the Lollards were in the vogue. Credulity was the goal of the authors of 'The History of a Clergyman's Widow and her Young Family' and 'The History of Zoa, the Beautiful Indian,' whereas 'All for Love, or the World Well Lost. A New Romance, Founded entirely on Fiction' took a different tack. Matters of the heart received attention both sincere and saccharine: 'The Tempter and the Tempted'; 'Family Secrets, Hints to those who would make Home Happy'; 'History of the Matrimonial Adventures of a Banker's Clerk'; 'The Feelings of the Heart, or the History of a Country Girl'; 'A Course of Gallantry, or the Inferiority of the Tumultuous Joys of the Passions to the Serene Pleasures of Reason; attested by the Confessions of a Nobleman Who Had Tried Both.'

The majority of the items bear dates between 1750 and 1850, but there are many titles in the preceding century. It was not considered tiresome by our grand-fathers to select novels extending to the third and fourth volume; so much the better if the yarn be good. And yet few of these copies show the effects of a wear that means immense popularity; at least, they are not read to pieces. Some are translations from the French, German, and Italian. Among these is the first English rendering of Voltaire's 'Micromegas' and 'Iu-kiao-li, or the Two Fair Cousins,' a Chinese novel by way of the French. Authors were quick to seize upon and imitate any popular, successful device. The convenient use of a circulating object or animal as narrator, employed in *Spectator*, No. 343, and Johnstone's 'Chrysal, or the Adventures of a Guinea,' was adopted in Helenus Scott's 'Adventures of a Rupee,' in 'The Life and Adventures of a Cat,' in the late 'Life and Opinions of a Sovereign.' 'The Ants,' of 1767 is a curious imitation of 'Gulliver.' Richard Griffith's 'Triumvirate' imitates Sterne, and John Murray's 'Travels of the Imagination' is one of many inspired by the 'Sentimental Journey.' 'The Adventures of Jonathan Corncob, Loyal American Refugee,' 1787, is of the school of Smollett. 'The Mysterious Warning' is one of the 'horrid' novels listed by Jane Austen in 'Northanger Abbey.' On the other hand, Shebbeare's 'Lydia or Filial Piety,' 1755, furnishes precedent for many of Rousseau's ideas.

A goodly number of these novels are anonymous or pseudonymous, and many of the authors are the literary acquaintances only of the special student. Who today knows the once-read stories of such faded lights as W. H. Sweepstone, Lady Stepney, Lady Lytton, the famous-by-marriage Earl of Blessington, Mary Sherwood, Barbara Hofland, Elizabeth Benger, Elizabeth Hervey, Elizabeth Sandham, Thomas Gaspey? But Time and Fame, fateful pair, have not entirely passed over Frances Trollope, Mrs.

Manley, Eliza Haywood, John Galt, James Hogg, Horace Smith, John Wilson, G. P. R. James.

The most precious items are first editions of Thomas Love Peacock, Mary Wollstonecraft, and her daughter, the wife of Shelley. 'Headlong Hall' will be a fitting shelfmate for the firsts of 'Crotchet Castle' and 'Gryll Grange,' already in the Treasure Room. 'Falkner,' 'The Last Man,' 'Lodore,' and 'Valperga,' which is rarer than 'Frankenstein,' will make Harvard's collection of Mary Shelley's works worthy of respect. Mary Wollstonecraft's 'Mary, a Fiction' is valued both for its scarcity and for an alteration in the author's hand.

The great rise of the English novel to the major position it now holds is alone sufficient reason for extensive reading in the pages of a bygone age. The history of fiction is being written, and the lesser figures have a distinct, recognized place in the process of determining movements and tendencies, technique and skill. The taste of another day should be measured and a true appreciation of the masters may thus be enhanced. With the accession of like collections the Harvard Library can stand ready to forward such undertakings, which may well prove of profit and of pleasure.

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